



ADISQ

Association québécoise de l'industrie du
disque, du spectacle et de la vidéo

Vendredi 29 Mai 2020

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- Catherine Dorion propose 10 leviers pour relancer le milieu culturel [\[News Wire\]](#)

Initiatives Canada

Spectacle



Funhouse, un party numérique signé POP Montréal

La scène principale a été conçue par Dominique Pétrin, où Leif Vollebekk se produira le 7 juin, à 21h. Autrement, Lydia Képinski nous fera danser dans son studio, TEKE::TEKE partagera son post rock d'inspiration japonaise sur la scène du Ursa, le P'tit Bellevue nous fera voyager jusque dans les Maritimes.

En plus des concerts, il sera possible de se promener dans une galerie virtuelle présentant des oeuvres des artistes de l'UQÀM. Puce Pop mettra en vedette des artisans dans sa foire dématérialisée. Des ateliers de poésie, de maquillage drag, de création d'affiches de films et de beatmaking sont à l'horaire. Funhouse présente un programme étourdissant et heureusement, les performances et ateliers seront accessibles sur un site web le week-end et les jours suivants..

<https://voir.ca/musique/2020/05/26/funhouse-un-party-numerique-signé-pop-montreal/>

SOS: A Short-Term Blueprint For Saving Canada's Live Music Industry

Under Benjamin's direction, the CLMA has created a detailed blueprint that maps the sub-sectors involved in live (talent, promoters, agents, ticketing agencies, production companies and other support orgs) with suggestions on how government might set parameters on who receives what and how. The contents of the brief were delivered to Heritage Canada on Monday of this week.

What follows are the Canadian Live Music Live Association recommendations shared earlier this week with the Department of Canadian Heritage and Minister Guilbeault to determine an appropriate approach to the dissemination of Phase 2 support.

<https://www.fyimusicnews.ca/articles/2020/05/29/sos-short-term-blueprint-saving-canadas-live-music-industry>

Mesures





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Initiatives - International

How BBC Radio 1 is supporting new music during lockdown

"It's really just about responding to the changing ways that artists are finding to put their art into the world at the moment," said Price. "We're not really seeing a drying up of music as perhaps some people feared. We're far enough into lockdown now to see that any concerns that people might have had that music was just going to dry up, and that it would be impossible to record new music or sign new artists, those fears seem to have been allayed.

"I'm really confident that the label and artist community are resourceful and creative enough to find a way to keep the flow of music coming. A lot of music that's come through the Radio 1 playlist in the last six weeks is probably music that was in the can before lockdown started. But we're definitely seeing new music coming through that's been recorded more recently than that."

<https://www.musicweek.com/media/read/how-bbc-radio-1-is-supporting-new-music-during-lockdown/079905>

Radio



Nouvelles de l'Industrie - Canada

Spectacle



Des spectacles pourront avoir lieu dans les ciné-parcs du Québec cet été

Dans un communiqué de presse diffusé le jeudi 28 mai, le ministère de la Culture et des Communications a déclaré que les ciné-parcs de la province pourront non seulement diffuser des films, mais aussi présenter « toute forme de spectacle ».

« Ça correspond à ce que j'ai en tête lorsque je dis qu'il faut "penser en-dehors de la boîte" et revoir de façon transitoire l'accès à la culture », a déclaré la ministre de la Culture, Nathalie Roy, dans courriel envoyé à Narcity.

<https://www.narcity.com/nouvelles/ca/qc/les-cine-parcs-du-quebec-pourront-organiser-des-spectacles-et-des-concerts-cet-ete>

Online



In Canada, Artists Are Earning Performance Royalties for Livestreams

With Canadian artists off the road and performing virtual concerts on Facebook and Instagram, the performance rights organization SOCAN has created a new program, called Encore!, to help deliver royalties to performers during the COVID-19 pandemic. The program is retroactive from March 15 of this year until March 7, 2021.

Each online concert on Facebook/Instagram is eligible for a total payment of CAD \$150 (USD \$109), with the royalties split amongst all the rights holders of the music performed. Criteria-wise, the set must be at least 30 minutes in length or consist of 10 songs and have been viewed by at least 100 people (proven by a screenshot). Claims must be made within 90 days.

<https://www.billboard.com/articles/business/9391811/socan-royalties-livestream-concerts-canada-pro-coronavirus>

Nouvelles de l'Industrie - International

UK Music calls for extension of UK government's support for self-employed

Soutien



"The community of self-employed workers in the music industry are a critical part of our sector's ecosystem and play a huge part in the £5.2 billion annual contribution music makes to the economy", Kiehl restated yesterday, adding: "The government must not leave the self-employed swinging in the wind when it comes to financial support".

"The Chancellor needs to act to lift the cloud of anxiety and uncertainty facing thousands of self-employed workers that make up 72% of the music industry's workforce", he went on. "By Rishi Sunak's own admission the scheme is designed to provide a lifeline to musicians but many will still not be able to work for many months to come".

<https://completemusicupdate.com/article/uk-music-calls-for-extension-of-uk-governments-support-for-self-employed/>

The music industry is still obsessed with charts but is it always looking at the right data

For decades "the charts" have been the arbiter of consumer tastes in music. That makes sense. What's selling (in CD days) or what's streaming (today) lubricates the engine of the music industry.

The charts drive revenue allocation and help to sort out the winners when it comes to fan appeal. Some pundits cite the streaming charts and conclude that the entirety of the United States is listening to Hip-Hop. Look at the Spotify Top 50 for any week, and you'll see a list dominated by R&B/Hip-Hop artists.

Yet Boomers might argue that the last great album was Fleetwood Mac's eponymous release in 1975. Surveys asking music fans about the genres that they listen to and like the most don't always align with the charts.

Read on and you'll see that there are very good reasons for this. The key takeaway: use all the tools at your disposal when you profile music fans.

<https://www.musicbusinessworldwide.com/the-music-industry-is-still-obsessed-with-charts-but-is-it-always-looking-at-the-right-data/>

COVID-19's Effect on the Global Music Business, Part 3: Live Streaming Artists

If streaming and social media follower counts are the deciding factor, then live streams are now officially "cool" for popular artists, virtually guaranteeing same and/or following day increases.

Live streams scheduled by artists from their own channels generated significant lift in follower growth.

Artists making guest appearances on other artists' live streams also saw meaningful engagement lifts, though perhaps not as substantial as consistent live streamers.

<https://blog.chartmetric.com/covid-19-effect-on-the-global-music-business-part-3-live-streaming-artists/>

Online



Online



Nouvelles de l'Industrie - International

Help Musicians announces second phase of COVID-19 hardship funding

In its first phase in March, the charity announced a £5 million fund offering one-off grants of £500 for musicians in the UK facing immediate financial difficulties due to losing work as a result of the COVID-19 shutdown. In the end, thanks to other organisations donating extra money, it handed out over £8 million to nearly 17,000 musicians in just four weeks.

The second phase is targeted at self-employed musicians who do not qualify for the UK government's Self-Employment Income Support Scheme – which is possibly as many as 25% of all self-employed musicians – and other unemployed music-makers who are experiencing significant financial hardship.

This round of grants opens with a total pool of £2.55 million – £2 million drawn from Help Musicians' own reserves, plus £500,000 from PPL and £50,000 from Gary Lightbody of Snow Patrol's Lightbody Foundation.

<https://completemusicupdate.com/article/help-musicians-announces-second-phase-of-covid-19-hardship-funding/>

Cinémas et salles de spectacle se réjouissent de rouvrir, mais se demandent comment faire

Elles ont un peu moins d'un mois pour se préparer, ce qui est jugé un peu court par certains. « Mais on est tous dans les starting-blocks », s'exclame Jocelyn Bouyssy, le patron des cinémas CGR, à la production familiale et populaire (700 écrans, pour la plupart en régions). Pour l'heure, la sortie nationale de deux grosses productions est attendue pour le 22 juillet, Mulan, de l'écurie Disney, réalisé par Niki Caro, ainsi que le film d'espionnage Tenet, de Christopher Nolan. Si la FNCF se félicite du feu vert donné par le premier ministre, elle estime cependant que la reprise ne pourra se faire sans « des aides financières sectorielles essentielles » en soutien au redémarrage de l'activité, suivies d'un « ambitieux plan de relance ».

https://www.lemonde.fr/culture/article/2020/05/29/cinemas-et-salles-de-spectacle-pourront-rouvrir_6041133_3246.html

Coronavirus Tracing Apps Are Being Tested Around the World, But Will Concerts Get Onboard?

Even if some live music executives are nervous about deploying health apps, seasoned clubbers may be more willing, says Simon Rust Lamb, an entertainment industry strategist. "On the nightclub level there is this history of data tracking tolerance to gain admission, especially on the bottle service level, which includes giving your driver's license and credit card and in some instances fingerprints," Lamb says.

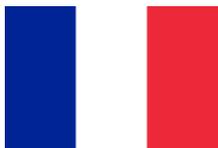
"There are plenty of people who, if you ask them, 'Are you prepared to let us track your health information?' I think most people are going to say yes."

<https://www.billboard.com/articles/news/international/9391534/coronavirus-tracing-apps-concerts-tech-privacy-concerns>

Soutien



Soutien



Spectacle





Nouvelles de l'Industrie - International

How Spotify Is Focused on Playlisting More Emerging Acts During the Pandemic

In the three months between Dec. 1 and March 1, Chill Vibes' follower count grew by 3.75%, according to Spotify. But in the two months between March 1 and May 1, the follower count grew by more than 7%, while monthly average users increased fivefold. "As a result, emerging artists on these playlists have seen their streams increase twofold," compared to pre-quarantine, a company spokesperson said over email. (Meanwhile, in Spotify's most recent earnings report, CEO Daniel Ek said that the pandemic has only had a slight negative impact on music streaming overall.)

<https://www.billboard.com/articles/business/streaming/9391365/spotify-playlisting-more-emerging-independent-acts-coronavirus-pandemic>

Why the Future of Livestreaming Isn't About Size or Popularity

According to the scarcity principle, the harder something is to obtain, the more people will be willing to pay for it. The modern record industry doesn't seem too keen on this thinking — having roundly dismissed the idea of limiting major new releases to paid-only platforms. But things are already looking a little different in the burgeoning world of livestreaming.

The pandemic-inspired popularity of the Instagram Verzuz series is the music-biz story of the moment, with as many as 710,000 people concurrently "tuning in" to watch live battles between the likes of Jill Scott and Erykah Badu; problem is, none of those people are actually paying anything. As summed up by Sara Quin of Tegan and Sara to The Guardian: "My hesitation is that [livestreaming] is a form of labor we do for free that is generating money for Instagram and Facebook and Twitch. I know it's not cool to be a sell-out and to say you need money, and you want your fans to pay for things, but I feel, as artists, we need to be comfortable being transparent about that."

<https://www.rollingstone.com/pro/features/laura-marling-limited-livestreaming-1004936/>

How Music Videos Get Made in the Time of the Coronavirus

In a week and a half, Drew and Jackboy collaborated on a total of five videos. "It used to take me a month to get a million views, but now it's like within four or five days," Jackboy says. "'Pressure' did a million the first day out."

Since a normal-sized production is out of the question right now, these days Drew brings his own cameras and light to each shoot, plus a Bluetooth speaker to play back the music. There's only one other person in his crew. Rentals have become virtually impossible to find in Miami, so the boat in Jackboy's video for "Pack a Punch" belonged to a friend, as did the house in "Cleaning Crew." Drew says that if the artist is cooperative and there's a plan in place, he can finish a shoot in an hour, which is an extra bonus given the heat in Florida.

<https://www.theringer.com/music/2020/5/26/21269751/making-music-videos-during-coronavirus>

Podcast



Spectacle



Spectacle





Nouvelles de l'Industrie - International

Online

Which Types of Live Video Are People Actually Watching?

In 2019, global internet users watched 1.1 billion hours of live video. That equates to 12,557 decades of online content. And the craziest part? People will probably spend even more time streaming content in 2020. The statistic above is just one of many that shows how popular live video is becoming. And, with any social media or online video trend, marketers are taking notice and learning how to implement it in their own tactics. If the mounting research about live video has intrigued you, you might be asking more questions about live video in the near future.

Specifically, you might be wondering, "Which types of live content are driving people to tune in?" To figure out what's driving the world to watch multiple lifetimes' worth of content in one year, I decided to conduct a Lucid survey of over 400 consumers to learn which types of content they watch the most.

<https://blog.hubspot.com/marketing/live-video-formats>

'More Is More': Why Hip-Hop Stars Have Adopted The Instant Deluxe Edition

The conclusion they reached was to add six new songs that Lil Baby recorded after My Turn's release to the project, including the aptly titled "Social Distancing," and issue a deluxe edition of the album on May 1. The two-month turnaround between the unveiling of My Turn and its expanded edition helped solidify the "instant deluxe" -- quickly following a new album with more music, then billing it all under the same title -- as an increasingly common strategy in hip-hop, as a means of conjuring new interest in an existing project. And the strategy proved successful for Lil Baby, whose My Turn surged on the Billboard 200 following the deluxe release with 100,000 equivalent album units, up 147% from its previous week (41,000 units) on the chart.

<https://www.billboard.com/articles/columns/hip-hop/9391339/hip-hop-deluxe-edition-trend-lil-baby-uzi-vert-nav>

Facebook a ignoré ses propres recherches sur les dangers de l'algorithme

En 2018, un rapport interne réalisé par Facebook montrait que l'entreprise était parfaitement consciente des dangers de l'algorithme. Pourtant, aujourd'hui le constat est le suivant : Facebook n'a pas pris en compte ses propres conclusions. L'algorithme n'a toujours pas évolué dans le bon sens.

Quels sont les dangers de l'algorithme ?

Alors que Chris Hughes, co-fondateur de Facebook se bat au quotidien pour le démantèlement du réseau social notamment à cause de son algorithme, le Wall Street Journal affirme que Facebook a fermé les yeux sur les dangers de celui-ci. Dans ce fameux rapport interne de 2018, on pouvait lire que: "Nos algorithmes exploitent l'attrait du cerveau humain et provoque la division. Si cet élément central de notre intelligence artificielle n'est pas repensé, nous continuerons de diviser nos utilisateurs pour attirer leur attention et augmenter le temps passé sur la plateforme".

<https://siecledigital.fr/2020/05/29/facebook-a-ignorer-ses-propres-recherches-sur-les-dangers-de-lalgorithme/>

Online

Online

